

STAMMERING

ITS CAUSE AND CURE

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G. ROBINSON SKILLMAN



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STAMMERING

ITS CAUSE AND CURE

*Stammering is a disease of the will, inas-
much as the action of the organs of speech
is a "faculty" of the mind, and the mind
directs the body.*

Baltimore - - - Washington

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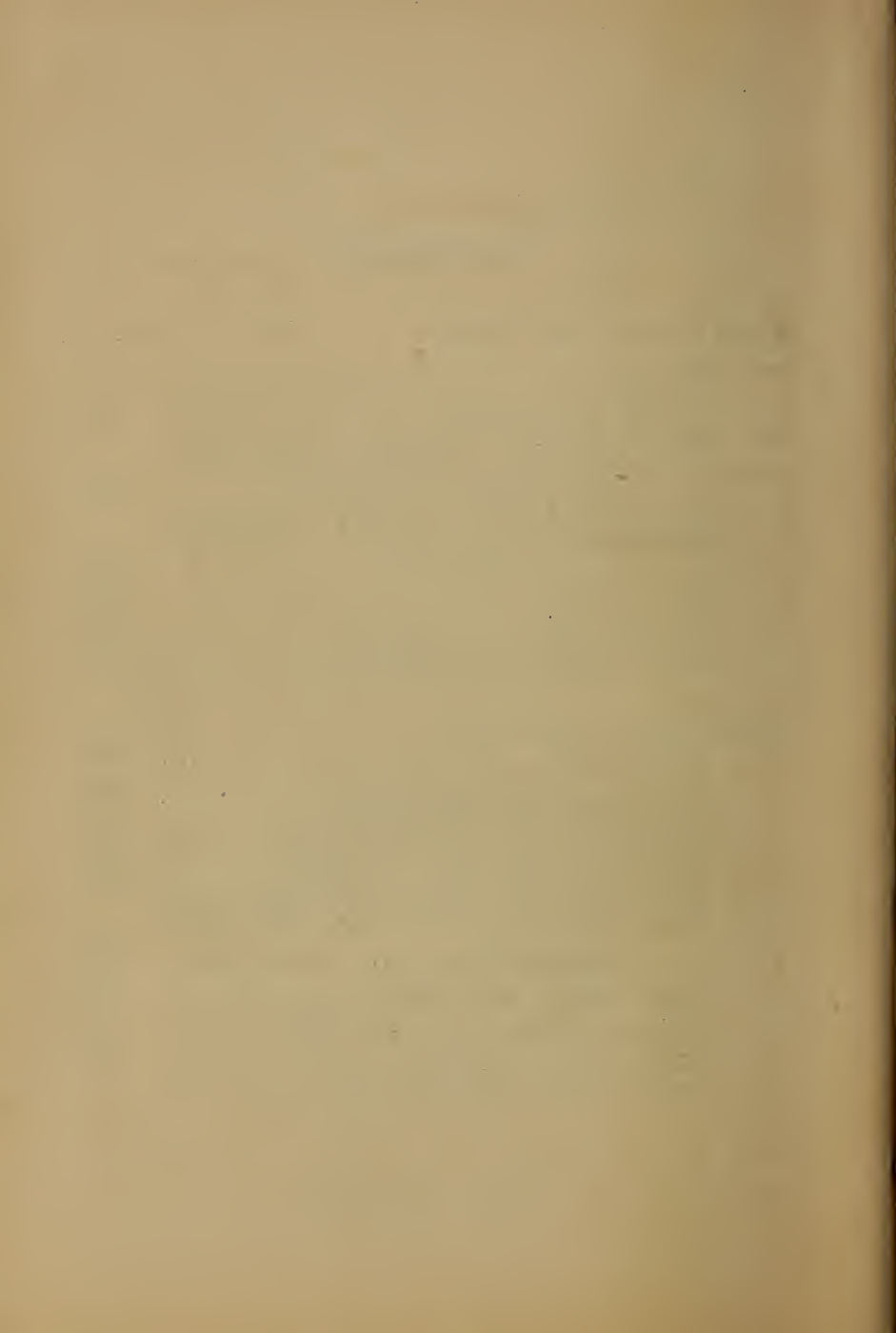
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PREFACE

The purpose of this book is explained by its title—"STAMMERING: ITS CAUSE AND CURE." It may appear that the comprehensive title of this work is out of proportion to the small number of its pages, but it has been my intention to put before the reader in as few words as possible such information and instruction as may be necessary to enable anyone afflicted with stammering to effect a permanent cure without confusing the mind with a long technical analysis of the functions of the organs of speech.

The following pages lay no claim to literary merit. The subject does not require it.

It is to reach the thousands of stammerers who are either unable to spare the time or pay the large tuitions to attend schools for the cure of this affliction, but who have the determination to cure themselves if shown how, that this book is written.

If I should be so fortunate as to show the way out to those who are determined, my object will have been attained.

There are those who claim that stammering cannot be cured by mail or book form without the personal aid of an experienced teacher, but these claims are made by those who do not desire an exposure of the subject, for fear of a loss of their fruitful source of profit.

There have been but a very few books published dealing exclusively with the deep and complicated subject of stammering. The few books that have been written entirely disagree with one another, the majority ignoring the mental stage entirely and the few that do mention the mental side of stammering are very indefinite. Practically everyone who approaches this subject is amazed and perplexed at the extraordinary diversity of opinion which has existed, and still exists, among those who have made a careful study of the matter.

There is no further doubt that stammering is an ailment that can be permanently cured if treated properly. Anyone who has a real desire to be cured can cure himself if he follows the instructions religiously. This must always be borne in mind when practicing.

Before beginning to practice the exercises it is well to read the book from cover to cover and try and get a thorough understanding of the subject, then go back and start all over again and start to practice the exercises as outlined.

By merely reading the book you cannot expect to be cured. I show you the way. If you have determination enough to carry out my instructions conscientiously, you will have the joy of being able to speak fluently and meet your fellow-creatures on the plane of equality.

I am greatly indebted to Mr. Alexander Graham Bell and Mr. Bernard McFadden for many valuable suggestions from their books, "The Mechanism of Speech," and "Vitality Supreme."

G. R. S.

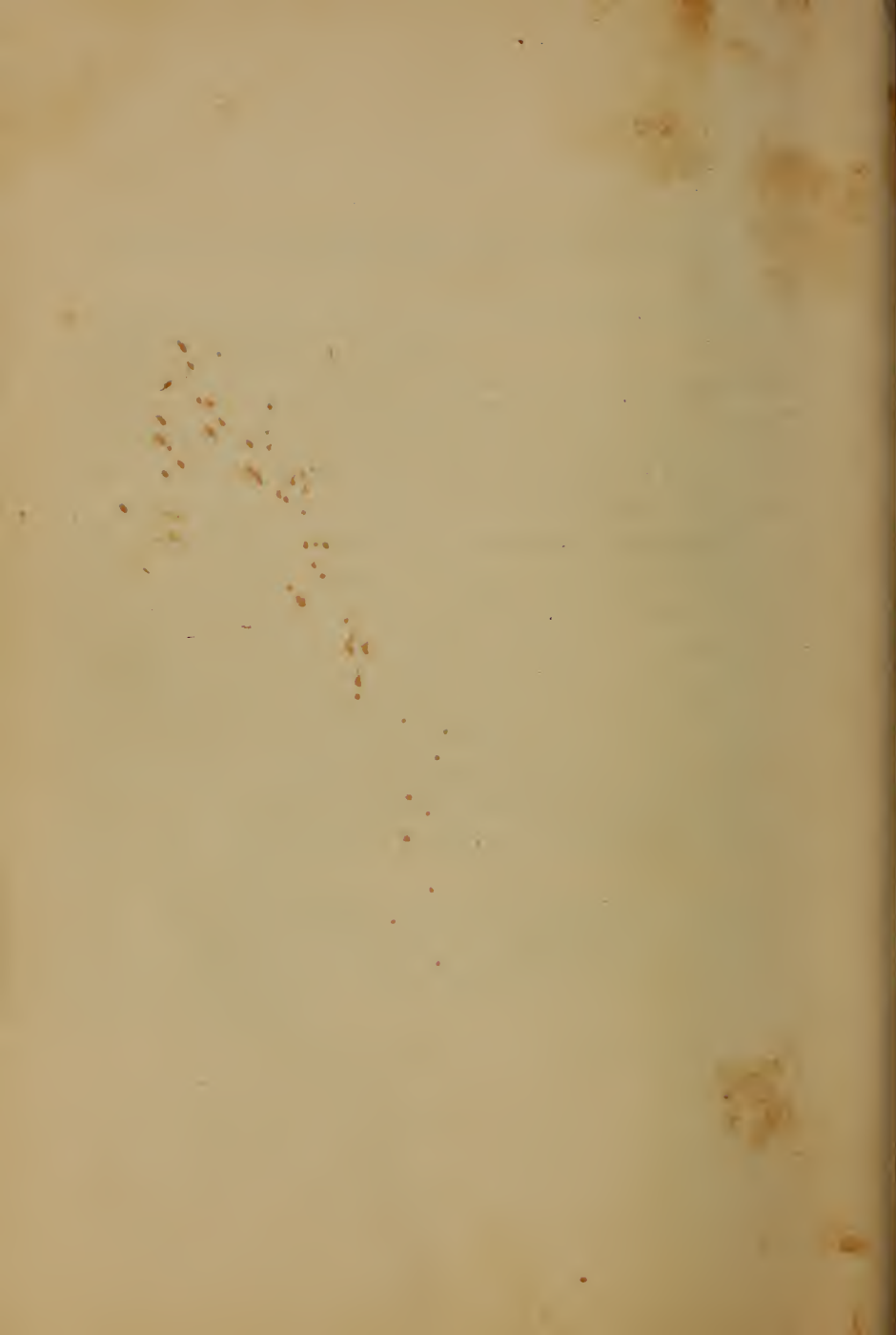
WHAT CAUSED ME TO STAMMER

I cite my own case as an example of stammering caused by fright:

I began to stammer when but three years of age. It was nearing Christmas, and my young mind was filled with the thoughts of old St. Nick, and was in a constant state of expectancy. My uncle was taking the character of King Lear in a church entertainment, and, my mother being confined to her bed, my uncle came in our home to show her how he looked. I heard someone coming up the steps and ran into the hall, and in the dim light I saw what looked to me like Santa Claus, and I became paralyzed with fear. My stammering began at that moment, and for years, although my father had me treated by supposed specialists, I was a menace to myself and others.

It was only after years of faithful study of the organs of speech and psychology that I conquered what was supposed to be an incurable malady.

G. R. S.



PART ONE—THE CAUSE SPEECH

Speech is undoubtedly the strongest connecting link between mankind. Ability to express our innermost feelings and make ourselves understood to our fellow-creatures is a gift that can only be surpassed by our love for the Divine.

The good speaker, no matter if he starts life in the humblest of positions, has the power to gain for himself great riches and success. He has, through his ability to speak, the opportunity of influencing great crowds, entering politics, serving his country in some great official position, making himself a man amongst men.

But the dumb man. Loss of speech will entirely change his career, make him dependent upon others, practically an outcast from society. He is unable to assert himself, to have any voice in the affairs of man. He practically lives in a world of his own.

From infancy man is subject to the influence of speech. There is nothing more marvelous in the world, though it is so common, than to watch a child learning to talk. We can tell by a baby's face, long before it can talk, something of what it wants and feels. The remonstrances and exhortations of the parents, the stories with which our

tender years are beguiled, can have considerable bearing on the trend of our life.

Why, even animals talk! The horse talks to horse and does his level best to make himself understood by man. Dogs talk to each other in numerous ways and seek to speak to us. Cats have a language all their own. Even the wild beasts of the forest and the birds of the air are gifted with a form of language. It is even claimed by some writers that animals superseded man in speech. One authority claims that primitive man first imitated the language of the animals, then the sounds of the waters, that of the wind; in a word, all the impressions which came to them from without were unconsciously received and imitated by them. In time these inarticulate cries and disjointed syllables were either united or separated in various ways, thus creating words.

But learning the origin of speech, whether primitive man or animals first used a language, will not be of any assistance in our study, so we will leave that subject to the research authorities to decide.

Speech is the most important factor in our domestic and business life. The influence of speech in our homes creates an atmosphere of love and confidence, drawing our loved ones in closer association. It is in the home that advice and gentle rebukes can be advanced and appreciated.

Can there be any more touching scene than a family gathered around the fireside of an evening and the father's voice relating some marvelous stories to his attentive family?

Then, in the business world, it is the man with intelligent speech that overcomes the obstacles and reaps success.

It is the man who is incapable of making himself understood, unable to convince his hearers of his opinions, who goes down to defeat.

But in the business world, and social world as well, it is not always the good speaker who is the most honorable. Some men of the most deplorable character achieve their purpose because of their command of words, their ability to take advantage of those who believe in their sincerity.

But, whether speech is used for good or bad, the ability to use it fluently is one of the most enviable gifts in the world.

WHAT IS SPEECH?

CAUSE AND MOTIVE POWER

Speech is made up of four co-operating principles. They are breathing, vocalization, articulation and the relation of mind to body. In a good speaker these four principles collectively perform unconsciously the functions that go to make perfect speech.

The first requirement in the art of perfect speech is correct breathing. Of all the functions of the body, breathing is the most central and the most directly related to vital conditions. Breathing is the Vital Force of Life. Therefore, it is no wonder that the production of tone should center in it.

Breathing supplies oxygen to the body, and without the proper supply of oxygen the entire body is affected with sluggishness.

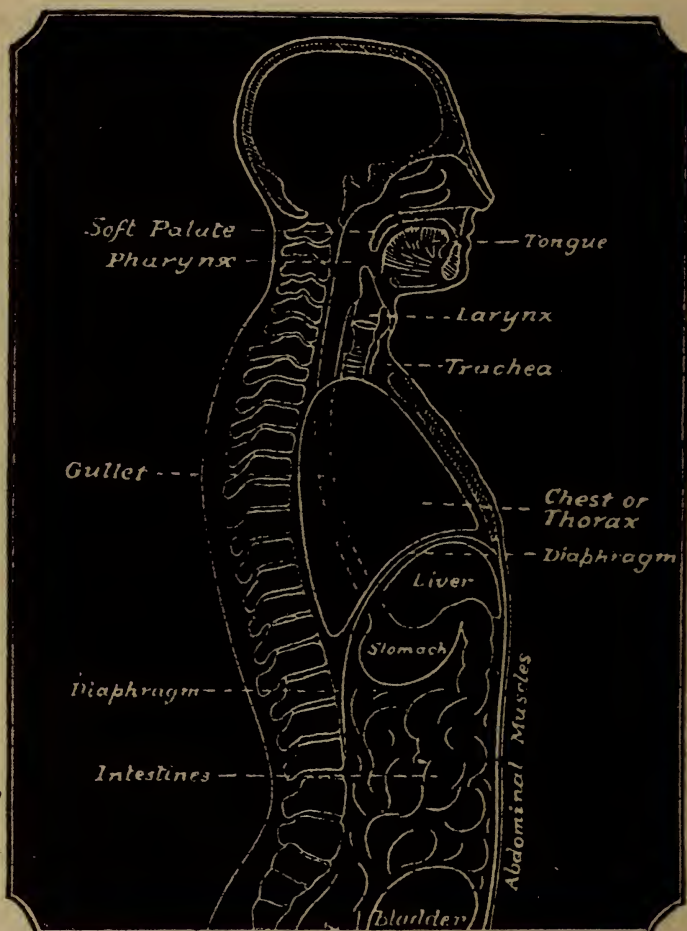
Every muscular act, every nervous and mental impulse, even every heart-throb is dependent on this Vital Force of Life.

Breathing is partly voluntary, but mainly reflex, and is done in the most natural and best manner when performed unconsciously. Its frequency is determined by the mind, by the method of thinking and the reception of individual impressions.

It is less laborious to breathe by using the diaphragm and waist muscles than by mov-

ing the heavy framework of the chest. What we need for speech is a forcible compression of the thoracic cavity. This can be effected by the abdominal or waist muscles. The contraction of these muscles produces a compressing effect upon the viscera, just as though a rope were passed around the waist and drawn tightly. This compression forces the viscera upward against the underside of the diaphragm. The diaphragm is thus pushed up like a piston rod into the thoracic cavity, compressing the contained air. In this way forcible emission of air is caused by the contraction of the abdominal muscles, and these are the muscles we employ in throwing out the voice. For example: Prolong a vowel sound, suddenly increasing the force into a shout, a number of times in succession, without stopping the voice, thus: ah, AH-ah-AH-ah-AH. At every shout a forcible contraction of the abdominal muscles can be felt by the hand, and the front wall of the chest is thrown upward by the force of the compressed air within the thorax.

The next principle active in co-operating with breathing is vocalization, and, as vocalization and articulation are almost synonymous, we will treat these two subjects as one. In fact, the only time when vocalization and articulation are not synonymous is in the cases of laughter, crying or uttering specific sounds, but to avoid confusion a short explanation of vocalization will be given first.



The principal organic functions that go to make up the human voice consist as follows:

1. The chest or thorax, containing the air, which is the motor element.
2. The windpipe or trachea, in which the air is carried up and down.
3. The voice-box or larynx, in which are located the vocal ligaments forming the vibrating element.
4. The upper part of the throat or pharynx, the mouth and nasal passages, forming the resonator.
5. The diaphragm, a large, powerful muscle serving as a partition dividing the chest from the abdomen.
6. The abdomen—the stomach.
7. The viscera, the contents of the abdomen.

One of the first acts of a healthy new-born babe is to cry. This cry, the first sound of humanity upon its entrance into the world, is the foundation of all expression. It is said that a mother can tell the difference between a cry denoting pain and one of hunger. The infant voices its first expression in this manner. Gradually as the infant gains in age the cry becomes more lusty, and then another form of expression develops in a little smile, which gradually grows into laughter.

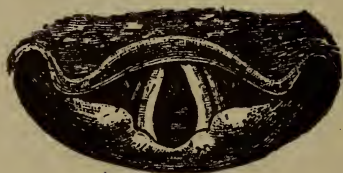
These sounds, aided by curious little mimics, form the foundation for vibration, for voice is not the result of great labor, but simply the vibration of sound.

Observe the action of an infant's stomach when crying. You will note extreme action, as if each sound is forced out, as if with bellows. This is the natural action of vocalization.

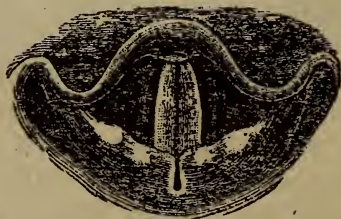
Observe the breathing of a person engaged in conversation at a time when he is unconscious of your observation. You will find that many words are articulated between each inspiration. The time taken for inspiration is instantaneous, whereas the duration of the expiration is very long. The breath comes in quickly and goes out slowly. This means that the trapdoors of the thoracic cavity are opened widely during inspiration and closed so tightly during the act of speech that only a fine stream of air can escape through the thorax. The prime requi-



Position of the vocal cords
during deep breathing.



Position of the vocal cords
during gentle breathing.



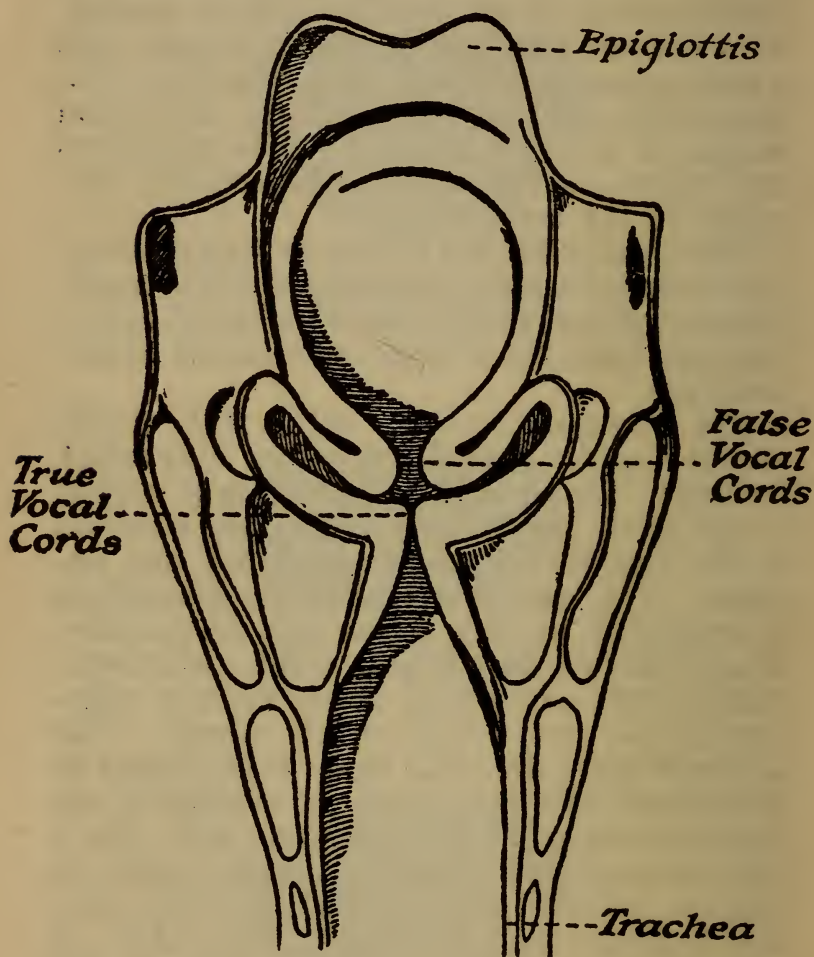
Position of the vocal cords
during tone production.

site for speech is a store of compressed air which can be let out little by little as wanted. It is obvious that the air would escape with a rush unless restrained. The trapdoors constitute the chief means by which a too rapid escape of air is prevented. The trapdoors are known as the vocal cords and are contained in the larynx.

The vocal cords are known as a membranous reed, and a short description of the mechanism, without going into a technical analysis, may help the student understand better their use.

The two membraneous folds with strong elastic margins (as shown in the diagrams) lie apart during ordinary breathing, except in the front, where they are firmly attached to the thyroid cartilage and touch one another. The tension of the cords themselves is regulated by two other sets of muscles. When taking a deep breath a still wider separation of the cords takes place, while in whispering the cords come much nearer. The pressure upon the vocal cords is increased or diminished by the respiratory muscles as we desire to make the voice loud or soft. By a still stronger approximation of the cords so tight a stricture can be produced that they are no longer free to vibrate, and a state of strangulation ensues, in which the air can no longer pass out.

During this period we are conscious of a sense of compression in the throat when the



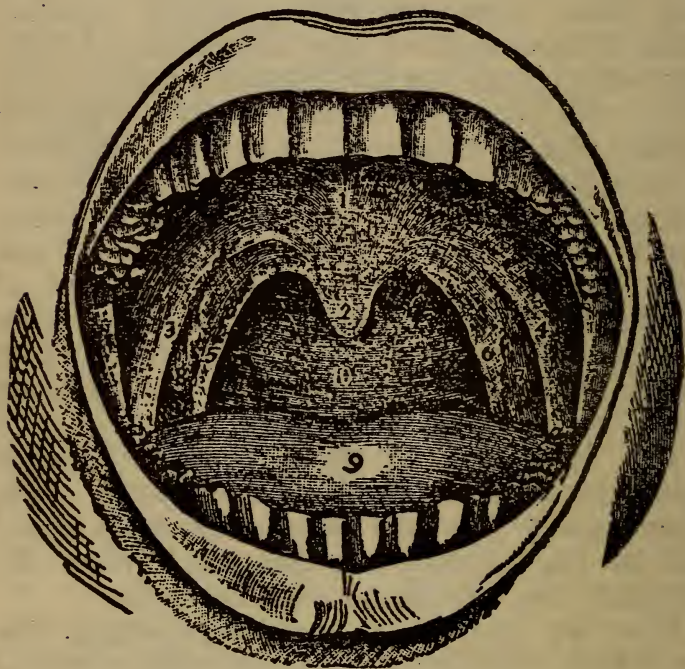
Vertical section of the larynx as seen from behind.

closure is complete, and of ease, accompanied by an escape of air, when it is incomplete. These sensations bring the action of the muscles directly under the control of the will, and their separate nerve supply renders them independent of the other sets of muscles which regulate the tension of the cords.

In ordinary conversation the muscular tension of the vocal cords may be so adjusted as to allow them to yield sufficiently to permit of the escape of a puff of air, closing again immediately and remaining closed until the air pressure causes the escape of another puff. In this way a regular series of puffs may be produced, the alternate opening and closing of the glottis constituting vibration of these vocal cords.

The frequency of the vibration depends upon the tension of the vocal cords. The more tightly they are drawn, the more rapid will be the vibration produced. When the vibration is continuous we have voice.

Now we know that the lungs supply the air, which, striking the vocal cords, is turned into sound or voice. Every sound possesses the elements of pitch, loudness and quality. It does not matter whether the sound be produced by the human voice or a musical instrument. It has a certain loudness, a certain pitch and a certain character or timbre of its own, by which we recognize it from other sounds of similar pitch and loudness. Now, when we study the production of the



1. Soft palate. 2. Uvula. 3, 4. Anterior pillars of the soft palate. 5, 6. Posterior pillars of the soft palate. 7, 8. Tonsils. 9. Tongue. 10. Back of the pharynx.

voice, we find that these three characters originate principally in three different parts of the vocal apparatus.

1st. The pitch of the voice is determined by the vocal cords.

2d. The loudness by the abdominal or expiratory muscles.

3d. The quality by the parts above the vocal cords.

The upper part of the larynx, together with the pharynx, nares and mouth constitute a passage-way, or tube of variable size and shape, extending from the vocal cords to the lips, through which the vibrating current of air is passed. It is here that the voice is moulded, or the sound articulated, on its way to the ear.

This tube, which varies from $6\frac{1}{2}$ to 7 inches in length, is the real body of our vocal instrument. Every sound must necessarily pass through it. Every vowel and consonant must be formed within it, and the whole character of the voice depends upon the way we use it.

This tube, or tone passage, is not opened by direct voluntary action; it must be relaxed. It opens because of the surrender of the back of the tongue and the jaw; when the jaw is held rigid, neither the tongue nor the pharynx can be free.

In each act of speech the co-ordination of a large number of muscular movements is required. Even if the attempt to determine

the precise state of these muscles was made plain to the stammerer, it would scarcely afford the least assistance in acquirement of the power to use it. The training which develops the inarticulate cry of the infant into articulate speech mainly consists in the fixation of the attention on the audible result, and the repetition of this until it has become habitual.

The primary organ is the tongue, which is directly or indirectly concerned in every element of speech. Except the few vowels which are modified by the lips, and the few elements modified by the soft palate, the tongue is the only active instrument in producing speech. The lips, upper teeth and the hard palate act only in passive opposition to the tongue.

In talking we are guided more or less by muscular feeling. For example, we can talk without making any noise, so that a deaf person can understand what we are saying by watching the mouth.

A word starts as one, with the breath from the diaphragm and as tone from the larynx. The elements are shaped, separated or discriminated only in the mouth.

THE RELATION OF THE MIND TO THE MOTIVE POWER OF SPEECH

Now that we have an idea of the mechanism of speech, we will learn about the power that controls these organs.

The organs of speech may be likened to a complicated piece of machinery. This piece of machinery would be practically useless unless it had something to drive it or make it go. Thus it is with the organs of speech. They are dependent upon the mind for their action.

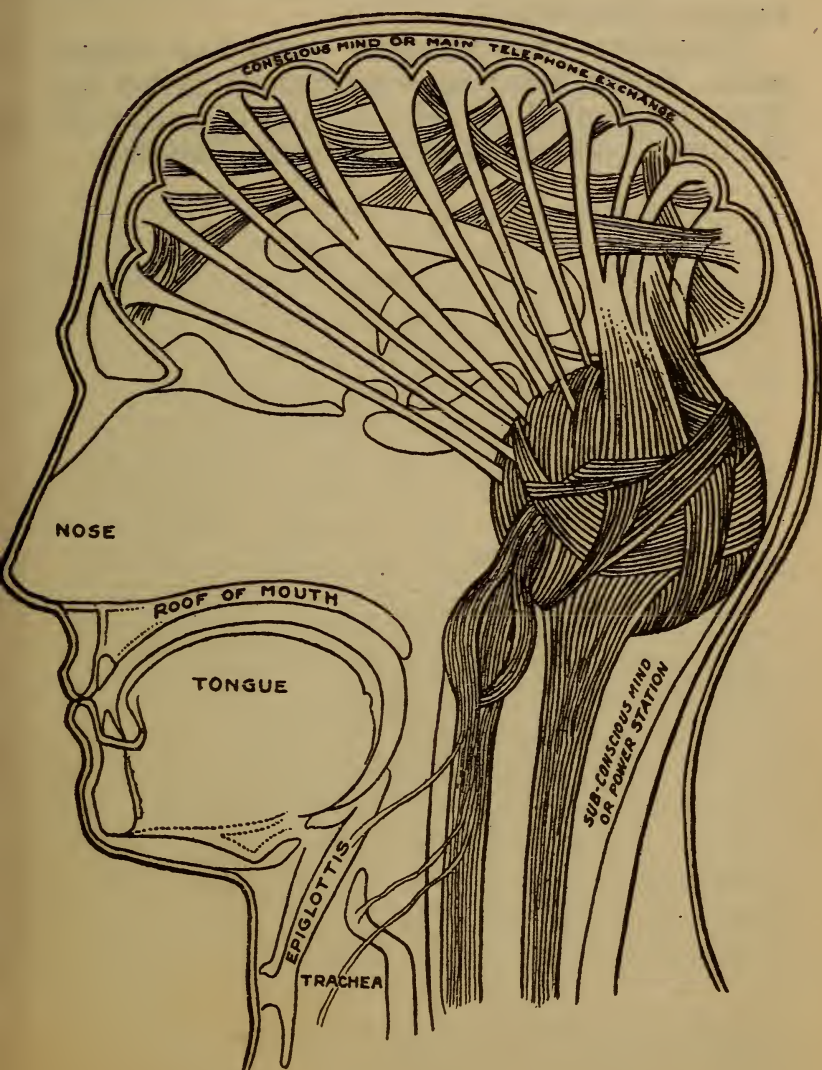
The first great fact about the mind is that there is something real, but which cannot be taken hold of. It is not a part of the body. Any part of the body, even the nerves or the highest part of the brain itself, can be seen, touched or cut.

Psychology teaches us that we have two minds—a conscious mind and subconscious mind. The subconscious mind never forgets; it does its work with incredible swiftness and accuracy and has perfect control of the physical organism. It is amenable to suggestion, and unless this suggestion is inhibited by a counter-suggestion in the form of a direct command or a fixed belief and desire, it will carry out to its logical conclusion the primary suggestion.

All correct uses of the voice depend upon certain co-ordinate conditions of different parts established by the normal action of thought and feeling. All misuse of the voice is caused by some kind of interference with these co-ordinations. This lack of co-ordination may exist between thought and imagination or thought and feeling and between psychological and bodily actions as well as a failure of the two parts simultaneously and harmoniously to respond to the mental action.

The conscious mind may be considered the active mind, and is capable of direct control of the subconscious mind, providing the subconscious mind is not controlled by an idea or doubt. The co-ordinated action of the mind and the organs of speech can be better explained by closely studying the diagram on the next page. (You will note that this is gotten up in the form of a telephone system, the conscious mind being the exchange and the subconscious mind the operating power. Here there are wires running to the organs of speech.)

Now, when the brain desires to express an idea, it at once gets into communication with the power station, which in turn connects with the organs of speech, making a complete circuit. But suppose there should be a complication between the brain or the telephone exchange and the power station; there would not be a proper connection with the organs



of speech, causing disjointed syllables or improper articulation.

Therefore, co-ordinated muscular movement, which involves complicated nerve action—controlled directly by the dictation of the brain—is necessary for normal speech.

MECHANICAL AND MENTAL OBSTRUCTIONS TO SPEECH

Next to being dumb, stammering is one of the most common obstructions to perfect speech. The question has often been asked why the medical profession, as a whole, has neglected the study of stammering. I do not know whether the subject was thought to be of minor importance or that the many intricacies entering into its study caused it to be sidetracked in favor of a few specialists. I have asked quite a few well-known physicians to explain the cause of stammering, but I have yet to get a satisfactory answer.

In ancient history we find that much attention was paid to the impediment of speech by the Romans and Greeks, and many theories were advanced as to the cause, such as the articulating mechanism was held to be at fault, abnormal movement of the pharynx, defective movements of the tongue, spasm of the glottis and many other such theories.

There was also a period when surgical treatment was tried, but after many failures was abandoned.

During these many years of experimenting the thousands of afflicted throughout the world, after a brief struggle, gave up the

battle and classed stammering among the distinctly incurable maladies of mankind.

This opinion of stammering was shared by a great number of people of all nationalities for a number of years and, as a matter of fact, there are a great many people today who class stammering as incurable. It is only of late years that any real practical theory has been advanced, and this was not until stammering took its place with the great psychological problems of the age.

Of all afflictions, I think that of the stammerer is one of the most pitiful. Not having command of his organic faculties, he is handicapped by his consciousness and accepts the inevitable without much effort to throw off the yoke.

We find that some of the greatest men in history suffered from impediment of the speech. The story of Demosthenes, the famous orator of ancient history, is known to most of us. This wonderful orator when a boy was an inveterate stammerer. He went down to the seashore and put pebbles in his mouth and talked to the waves. At first the results were very discouraging, but by persevering he conquered his impediment and became one of the foremost figures of his time. The Bible mentions that Moses was a stammerer. George Washington, Charles Kingsley, Charles Lamb, Thomas Jefferson and many other great men suffered from impediment of the speech. Yet in the majority

of cases stammering has sapped the very best in man, leaving a lack of confidence, a broken spirit, a disposition that prevents him from acting as his imagination prompts and thereby showing his worth.

The stammerer is really an outcast from society. He does not invite confidence, because he has not confidence in himself. Owing to his mental isolation, he cultivates and matures extreme views, which remain unmodified because he is denied the advantage of discussing them.

No two stammerers stammer precisely alike. They stumble over different letters and sounds. And then time, place and circumstances have varying effects on the degree of their stammering, and the physical spasms that generally accompany this trouble differ in different stammerers.

That there are times when the stammerer is able to articulate freely is enough proof that there are no physical defects, except in rare cases where there is a malformation of the vocal organs. Even then you could hardly class the vocalization as stammering, as it is in the majority of cases a guttural sound, and is continuous when speech is attempted.

Usually the stammerer is able to talk when alone, but in the presence of others he becomes paralyzed, his throat contracts until he cannot emit a sound. Therefore, stammering is not caused by organic imperfec-

tion, but the inability of the proper functions to perform as intended by nature.

But what causes this unnatural action of the speech organs?

In the beginning, the origin of stammering is attributed to various causes, such as fright, imitation, the result of some disease and heredity. Accidents have often left stammering as the after-effect.

I believe stammering is caused principally through heredity, as in the majority of cases I find that the stammerer's parents or some blood relation have at some time or other stammered. This malady may be handed down, sometimes skipping several generations where no manifestations of it are apparent, lying dormant, as it were. Then, again, through fright or protracted illness, or some other cause, the impediment may again be aggravated and developed.

Almost invariably the first stage of stammering is physical, although it has a mental origin and is not considered serious; it is thus neglected. Stuttering, which is a stage of stammering, usually has a like beginning. (Stuttering is described in a different chapter.)

One of the principal reasons that so little attention is paid to the impediment in its early stages is the thought that the afflicted will soon outgrow it. But this is very seldom the case. Eventually as the afflicted becomes conscious of the impediment he will use un-

due effort to conceal it. Certain words and letters will appear harder to enunciate than others, which causes substitution of words, which oftentimes changes the meaning of the sentences and makes the stammerer appear more or less ridiculous.

Here is where criticism plays an important part in developing stammering. Friends, or even parents, not realizing the seriousness, may make taunting remarks that sink deep into the mind of the afflicted, causing a great deal of embarrassment. It is then that the stammering takes a more pronounced form. The mouth may open wide and remain in that position, the glottis may contract and the respiration become affected; the entire body becomes rigid. Gradually self-consciousness causes a mental disturbance which manifests itself every time we desire to express thought. These manifestations become more frequent as the seriousness of the impediment is realized.

This realization causes the stammerer to avoid circumstances and conditions where he will have to talk. He loses his confidence at the ever-present dread to speak, and leads an independent existence, as it were, in the depths of his mind.

Ordinarily, speaking is automatic. That is to say, that in the speech of a normal person, where no impediment is experienced and the accomplishment is of long standing, it is conducted with very little effort; but in

the case of the stammerer, where there is a continued fear, it causes a mental action that makes the thought which we desired to express secondary, thus causing a restriction in the mind, and when the mind is restricted the organs also become constricted.

The fear of the stammerer is based upon the memory of inability, and this fear, which is characterized by an expectancy of something disagreeable, gradually dominates his very existence.

All faults of the voice are associated with some constriction in the tone passage or the wrong use of some part of the vocal mechanism. While every individual voice is peculiar to itself and no amount of training can make them alike, still the fact must be realized that there are certain conditions or qualities in nearly every voice which are the perversions of nature.

No part of the tone passage is controlled specifically and individually in ordinary speech. The slightest act is intimately connected with all parts. All these in producing a tone act sympathetically and almost as a unit, and a fault cannot be adequately corrected until there is developed right co-ordination of all these parts. Even this is not sufficient. The mental action or feeling which originally caused the constriction must be removed, or the cause will again operate and once more produce the effect.

The establishing of normal conditions enables the student to trust his instincts. Then exercises as a mechanical performance must be forgotten, and all the actions of being and body so normally established that naturalness is the result.

One of the greatest faults of the stammerer is his absolute lack of confidence. He has tried so many "sure cures" suggested by friends that he has lost all faith, and has not sufficient energy to effect a cure; or, at least, he is not persistent in carrying it out.

I want to state right here that I believe there are a few institutions in this country for the cure of stammering that are sincere and are really doing good to those who can afford to pay the price. But, at the same time, there are many quacks who pursue empirical methods without any insight into the real nature of the affliction, thus doing a great injustice to those who are really trying to show the way out to those afflicted.

Among the methods practiced by these quacks, the best known is a scheme of slowly bowing the head while uttering each sentence. I have never heard of a successful cure resulting from this practice. Another method is one of overexercising the vocal organs, which results in an extreme tension of these organs, whereas there should be relaxation.

Hypnotism, elocution and drugs are also used without results.

It is no wonder that the stammerer becomes discouraged after experimenting with the schemes described. And even though afterwards he should be placed in the hands of a reliable teacher, it takes some time to gain the confidence necessary for a successful cure.

The causes of all faults in speaking are primarily in the mind. One of the best illustrations of this is the difference between the speaking and singing voice. Singing is mechanical, the words being more or less of little importance; the first effort of the mind is given to producing the sounds which constitute the tune of the song. Speaking is less mechanical, requiring concentration, subconscious thought and imagination.

It is a mystery to most persons why stammerers can repeat inflections after anyone or even recite in public. The same principle applied to singing can be applied in this case. The stammerer loses sight of his real self and feels as if he is acting a part and does not get into a reasoning state of mind about it, whereas in ordinary conversation he feels as if he is under a kind of examination, and can think of nothing but that he is being looked at, and feels nothing but shame or apprehension.

Another example is that when the stammerer is angry he is able to enunciate freely; he loses sight of his self-consciousness and

hardly knows what he is saying. But in most cases after reaction takes place he stammers worse than before.

RELAXATION

Every movement which we make is determined by the constitution of the nervous system. In the stammerer the muscular movements appear to be entirely governed by the authoritative assurance "you cannot speak," the whole mind being for the time possessed with the fixed idea thus introduced. The possession of the mind by a dominant idea, which the individual himself has lost all power of controlling simply because he cannot direct his thoughts to any other channel, causes the brain to become excited and an excess of nerve-force to be generated.

This overflow of nerve-force must expend itself in some way or other on the muscular system in general. It happens that certain classes of muscles are affected first, and if there still remains an excess of nervous energy, then certain other classes of muscles are affected, for an overflow of nerve-force will manifestly take first the most habitual route.

The class of muscles which are first affected by the overflow of nerve energy are those of articulation, as these muscles are most constantly set in action, being directly affected by feelings of all kinds.

The muscles next affected by the discharge of nervous energy into the muscular system

are those of respiration. Thus it is readily seen that the two most important sets of muscles affected are those most instrumental in the formation of speech.

This undirected radiation of nerve-force causes almost a violent convulsion effect on every muscle of the voice apparatus. The mouth may be closely compressed, or, more commonly, the lips are retracted with the teeth clenched.

It is a common thing among stammerers when affected as just stated that some movement, such as slapping the thigh, kicking the feet together or some other physical effort will relieve temporarily the tension and enable them to utter the word or finish the sentence started.

The reason that a movement of this kind has the effect as described is that it facilitates the mental action or draws off a portion of the nerve energy that is restricting the organs of speech.

No doubt the effect of such movements was responsible for the empirical method of beating time practiced by quacks throughout the country.

In the stammerer the muscles of the voice apparatus become very rigid from this excess nerve-force, and a series of exercises in relaxation is necessary to get these muscles back to their normal state.

In this explanation it is not intended that the student should get the idea that stam-

mering is caused by nervousness, although it has often been attributed to it. Even some physicians have claimed that stammering is a nervous ailment, but, generally speaking, this is not the case.

Man is so constructed that there is a nerve connection from the brain to every part of the body. This arrangement might very well be compared to the telegraph system, the brain acting as the directive center, which receives information, then conveys commands or action required to the various parts of the body.

It is a well-known fact that intense mental action abstracts energy. Or, in other words, during extreme intellectual excitement, such as stammering, the bodily movements are hindered by extra absorption of nervous energy. One of the first parts of the body to be thus affected is the viscera, arresting the digestion and destroying the appetite.

In this explanation it is readily seen why the stammerer is usually of ill-health, as generally all complaints are primarily due to stomach disorders.

Continued disorders of the stomach not only affect the many other physical organs, but eventually react on the mind, causing nervousness. Therefore, instead of stammering being a nervous ailment, it really causes nervousness, and when the mental action of the stammerer becomes normal, through proper treatment, and thoughts are

allowed to flow freely, enabling the stammerer to articulate without effort, the nervousness will gradually disappear, and the former stammerer will also find that his general health will be very much improved.

An example of the effect of feeling on the digestive organs may be gained by a comparison of an invalid receiving welcome news and another receiving sad news. While pleasurable feeling stimulates the viscera in general into greater action, depression abstracts the normal energy necessary for proper digestion.

STUTTERING

There has been quite a little discussion as to the relative difference between stammering and stuttering. Some writers have made a marked distinction, while others class the two ailments in the same category.

It is generally agreed that in both cases a convulsive muscular contraction occurs. In stuttering the contraction or spasm is of much shorter duration than in stammering. In other words, stuttering consists principally in the inability to let go the consonant sound.

Consonant sounds require more energy to utter than the vowels, as considerable muscular movement is necessary, whereas in uttering vowels only an open, sustained throat orifice and no muscular movement is needed.

Stuttering is characterized by a repetition of words or syllables again and again before the next sound can be formed.

In the effort to overcome this spasmodic repetition the afflicted often resorts to some physical movement to aid himself.

Stuttering is distinctly a nervous weakness, and prevails mostly among children.

The exercises for stammering can readily be adopted for stuttering in the cases of older people, and the following suggestions

and exercises apply principally to the treatment of children.

The seriousness of stuttering is rarely ever recognized until it is too late and has developed from a physical ailment into a mental stage or stammering.

When stuttering first manifests itself, the child is usually criticized, and in some cases severely punished, the parent thinking, probably, it is some caper on the child's part. This is a dangerous practice and will often bring on a nervous irritation. The child is filled with nervous impulses, which it seems impossible to control. Often the family physician is consulted, but what is needed is instruction, not physic or theories.

The mind of a child is extremely flexible and capable of being moulded many ways; therefore, extreme judgment should be used when training the child to enunciate properly. Enforced obedience is a great mistake while a child is thus afflicted. Kindness and perseverance will accomplish a great deal more, as it creates in the child's mind a feeling that it is being given sympathy, thus creating confidence in the person effecting the cure.

The average child is an animated ganglion of interrogations. The young mind is continually absorbing the familiar questions, how, where, what, why, etc. Thus the very eagerness which the child displays should be

the greatest asset in teaching it proper articulation.

Never dominate the child with that inexcusable tyranny, "Do as I tell you!" Suggest rewards of some sort.

These suggestions may not appeal to some parents with a child of indomitable will. But in a case of this kind it is all the more urgent that the parent be reasonable and be able and willing to train the child properly.

Explain to the child as simply as possible the seriousness of stuttering. Associate with this some little friend who articulates freely and explain the difference between the enunciation of the two. Try and make the explanation as interesting as possible, so as to arouse in the child a desire not to stutter.

The first rule in the cure of stuttering is deliberation.

Teach the child to be deliberate not only in the exercises, but in ordinary conversation. Each syllable and word should be pronounced distinctly, as if uttered alone. Try and create in the child a thoughtful attitude. For instance, pick out an object in the room containing one or more colors. After telling the colors, get the child to tell you what object you have in mind.

Exercises similar to this engender in the child deliberation between his conceived thought and his utterance of it.

The following exercises, which appear further on in the book, should be used discriminately, depending on the physical ability of the child:

Exercises Nos. 1, 2, 4, 6, 9, 10, 11, 12, 13, 14, 15, 16, 18, 19, 26, 27, 28, 29.

PART TWO—THE CURE

FOREWORD

Before we proceed with Part II, "The Cure," ask yourself if you thoroughly understand Part I, "The Cause." Have you been able to grasp the cause of why you stammer? Is the reason perfectly clear to you? If you have a doubt in your mind that the explanations are not clear, go back and read the first part over more carefully. Analyze every sentence until you understand it. Remember that you are about to take the greatest step forward of your life. You are about to break the chains that have held you in captivity these many years.

The good fortune to have one's vocal organs act in perfect harmony with the mind, so as to insure free and easy flowing speech, is an advantage not too dearly paid for by the labor and care by which it is attended.

If the afflicted devotes himself to the mechanical and mental studies that will obliterate this affliction, he will have the joy of seeing his instruments of speech not only perfected, but also being modified and made so flexible that they will obey the slightest suggestion. Never skip one day and say "Oh, I will do it tomorrow!" Tomorrow never comes, and procrastination is one of the stammerer's weak points.

Many of the exercises may seem in themselves dull or even ridiculous, but their object is to give greater strength and control in using all the muscles and senses in connection with the use of the voice.

The length of the treatment is variable. With very young children the cure does not take very long. Somewhat older children usually require several months, while older persons are often cured rapidly, depending upon how much real effort is expended.

One of the greatest obstacles the stammerer has to overcome is the desire to hurry the cure. As a usual thing, there is a desire to be conscious of the results at once. Be patient. Success is only attained by hard labor. Work up an enthusiasm. Let the mind dwell upon the pleasures of perfect articulation. Imagine you are a great orator delivering an address to a vast multitude. Try and get real joy out of the thought. Joy is positive. It causes expansion, stimulates breathing and establishes co-ordinate conditions for primary vibration.

Now for the master key to perfect speech. "Faith." To have faith in yourself and in the exercises prescribed is the mightiest force relative to the cure of stammering. You can talk as well as any man. God gave you the same instruments of speech, and the power to use these instruments, as any other man, and for this reason, from now on, you will not stammer.

Always keep in mind these words—I WILL NOT STAMMER.

You should declare—I am overcoming my impediment. The thing is now being accomplished.

The constant reiteration of these words constitutes a species of suggestion and builds up faith in one's self, and will be of great help in carrying out your determination.

Now, every day when your labors are about concluded, ask yourself if you have conscientiously followed the instructions laid down to insure you perfect speech. It is to your self-interest to analyze this question thoroughly. Your future life is laid out before you. Do you desire to take your place side by side with your fellow-men and march along with the progress of time, or are you satisfied to lag along, an obscure figure, for the balance of your life?

The answer is strictly up to you. Resolve to follow the instructions to the best of your ability, and success will be your reward.

EXERCISES FOR BREATHING

To make the exercises more simple for the student, we will treat the organs of speech as a machine which is operated by the motor, the brain.

We shall, first of all, put the machine in first-class condition before proceeding to put the motor into condition.

The first requirement is correct breathing. The importance of this function of the body is explained fully in the forepart of the book.

There are numerous methods of breathing advocated for the treatment of voice culture, but I do not believe any of them will prove as beneficial to the stammerer as the ones I advocate.

I find that a great fault of the stammerer is that he breathes too high, or uses the chest form of breathing, whereas diaphragmatic or abdominal breathing is the form that should be used unconsciously day and night.

Chest breathing means filling the lungs to the utmost by expanding the chest and drawing in the abdomen. This form should be used only as a breathing gymnastic.

Abdominal breathing causes the air to enter into the greatest number of cells, and will give the blood far more oxygen and will take away from the blood far more poison

than when the same quantity of air is breathed by the chest method.

By referring to the chapter under Motive Power of Speech you can see at once that the motive power of the voice is regulated and controlled by the eccentric action of the diaphragm. Therefore, to gain control of this we must not only strengthen the inspiratory muscles and the power to take air into the lungs, but we must learn to give up breath gradually and stay the tension of the diaphragm.

The greatest movement takes place just below the lower end of the breast bone, and to that spot the attention must be drawn when practicing breathing. Do not force the center of breathing too low, for by so doing you will introduce constrictions into the diaphragm and all the muscles of respiration.

An excellent method to observe the action of the diaphragm is to stand at a distance and blow out a candle, or note the action in the middle of the body when laughing.

Another example of the proper use of the diaphragm and a natural movement of the abdominal region in correct breathing is illustrated in a small child. In nearly all cases a healthy child will breathe properly, and by studying the action of his abdomen you will find that as the breath is inhaled the abdominal region will expand. When the breath is exhaled this part of the body will

contract or be drawn inward. This demonstrates very conclusively that the movement or the expansion of the body in natural breathing is abdominal, and that the bony framework of the chest should not be involved except when breathing hard from the effects of breathing exercises.

The amount of breath used for voice is determined by the vividness of the impression, the intensity of the passion and the struggle to control feeling.

All control of emotion and feeling in man is directly associated with the control of the breath. Deep breathing is one of the best means of controlling discouragement or any other negative or emotional condition.

The student can readily see by the foregoing the importance of proper respiration, the first step toward perfect speech.

Inspiration is utilized for the oxygenation of the blood, and expiration alone is employed in the production of speech.

To learn to breathe correctly by using the abdominal or stomach muscles and at the same time increase the capacity of the chest, the following exercises will undoubtedly gain the quickest results.

Exercise No. 1

Expand your chest to the fullest capacity and keep it continuously expanded even when breathing out. If the bony framework of the chest is thus kept

raised and fixed, breathing can only be performed by the diaphragm and waist muscles; and, as you cannot help breathing, nature will work the proper muscles without your knowledge or will. This effort of continuous expansion can only be sustained for a few minutes at a time, by persons unaccustomed to the exercise, and should be stopped the moment dizziness is produced.

Exercise No. 2

Inhale slowly and retain a full breath, at first for only five seconds, then for ten, gradually increasing the time until it can be retained for fifteen or twenty seconds. Then allow the breath to pass steadily and easily outward.

Holding the breath must be done by the chest muscles only, and not by closing the throat. There must not be the slightest click in the throat before expiration, which this improper closure would produce.

Exercise No. 3

- (1) Inhale a complete breath.
- (2) Retain the air a few seconds.
- (3) Pucker up the lips as if for a whistle (but do not swell out the cheeks), then exhale a little air through the opening with considerable vigor. Then stop for a minute, retaining the air, and then exhale a little more. Repeat until the

air is exhausted. Remember that considerable vigor is to be used in exhaling the air through the opening in the lips.

Exercise No. 4

Sit straight in a chair which has no arms. Take a deep full breath through the nostrils; let it lift the trunk, head and shoulders up and back until they are well stretched. Hold this breath for a few minutes; then do not force it out, but let it ooze out very slowly. As you let it ooze out, let your head and shoulders sink forward and let your body sink forward naturally until you are more or less limp. Stay this way for several seconds, thinking of something particularly pleasing to the mind. This exercise is for the relaxation of the entire body.

If you wish to find out whether or not your breathing is entirely satisfactory, stand up, take a deep breath, and observe not only the expansion in the region of the stomach and the abdomen, but also at the sides and in the back. If you place the palms of your hands on the lower ribs in back, just above the waist line, you should feel the expansion of the body in this particular part pressing upward through the diaphragm as a deep breath is inhaled. Also by pressing the hands upon the lower ribs at the sides just above the waist line you will feel the lateral expan-

sion in this region at the same time that the expansion is noted in the front of the body. You will, therefore, realize that there should be an expansion of the lower ribs at the back and at the sides along with the expansion in the region of the stomach and the abdomen. Naturally, when a very full breath is taken there will also be an expansion of the chest following the filling up of the lower part of the lungs.

I suggest at the start that you practice the above exercises at least five times in the morning and evening, gradually increasing the number of times to as many as possible. If the opportunity presents itself in the middle of the day, you might also practice the exercises at this time, as it will not only help your breathing, but will be a relief to a mental or physical strain.

EXERCISES FOR VOCALIZATION

Now that we have learned how to properly take the breath into the body and then exhale, we shall proceed to learn how to turn the exhaled air into vocal sound.

A blast of air passing up from the lungs through the windpipe into the larynx throws the more or less tense vocal cords into a state of regular vibration. This current of air is produced by the contraction of certain of the chest and abdominal muscles, so that the chest walls and lungs contained therein constitute a sort of bellows, while the passage leading to the larynx forms the pipe, and the effect of the respiratory movements is just the same as opening and closing the handles of the bellows, which drives out and draws in the air through the pipe. According to the state of tension or relaxation of the vocal cords, so will the rate of vibration and the pitch of the sound be raised or lowered.

Another illustration of the effect of a blast of air is that of a steam whistle. When the steam is released, it rushes up through the pipe, striking a valve arrangement, which produces the whistle, which is the same principle used in producing vocal sounds.

The center of all difficulties in securing the primary conditions of voice and estab-

lishing right vibrations and all normal qualities is found at the beginning of tone, for it is here that a tone has its poorest vibration.

The vocal cords may come together after the breath is started. This action wastes the breath, but the stammerer, not realizing what has happened, attempts to talk before taking another breath, or, in other words, he tries to talk on exhausted air.

The right action of the vocal cords is necessarily connected with that of the breath. There has to be elastic control or retention of the breath in the middle of the body and the simultaneous action of the vocal cords. In the development of proper vibration, accordingly, we must not only economize the breath passed through the vocal cords, but increase the amount retained.

The tone is seemingly started with no additional force but the recoil of that used in taking breath. There must be no hesitation, no stopping. The breath seems to act almost as a rubber ball rebounds when dropped upon the floor. The tone seems to be made with almost a rebound of the breath. Only in this way will the vocal cords be brought into co-ordination and a relaxed normal condition be preserved in the tone passage.

In some cases of stammering there is a spasmodic closure of the vocal cords which closes the glottis, preventing sound. This usually manifests itself by a choking sensation.

As a rule, the stammerer pitches his voice high, or what is termed as "head register," whereas by lowering the voice and using the "chest register" he allows the vocal cords more play. These vocal cords are very much like a violin; at each tension of the strings the pitch becomes higher.

A very good exercise that will allow the vocal cords to vibrate freely and produce a steady flow of sound and at the same time benefit the entire organs of speech is as follows:

Exercise No. 5

Fill the lungs to the fullest capacity. From the moment that the air inhaled through the nostrils has filled the lungs great care should be taken not to expel it too briskly. Now, with your lungs filled, open the mouth quite wide, allowing the breath to escape very slowly with the sound ah——. You must use no force, but simply permit the tone to slip gently away at the time of exhalation. When this first emission of tone is full, without any change of register pass to the vowel o, then to the other vowels.

Exercise No. 6

Fill the lungs as in Exercise No. 5, and as you expel the air count from one up. Do this as often as you can, and note the improvement each day in how high you can count with each breath.

Exercise No. 7

If you walk to your place of business or to school, walk as briskly as possible, head and shoulders up. Draw the air well down into the lungs and expel it in the same manner as in Exercise No. 5. You can make the tone soft, so it will not be noticeable to passersby.

Exercise No. 8

Stand at the far end of a room, looking into a mirror at the other end. Now, looking straight into your own eyes, speak to yourself in a whisper, as if you were speaking to a deaf person, making each syllable distinct. Keep your mind thoroughly on what you are doing. The elasticity caused by this exercise on the organs of speech will cause the muscles to become so flexible that they will perform their duties at your slightest suggestion.

Exercise No. 9

Simple laughter is one of the very best exercises for the voice, as it is one of the most important of the spontaneous actions and it acts directly toward right conditions of expression. It undoubtedly adds to your stamina. It gives you a hopeful spirit. Laughter is a pleasure in itself as well as a symptom of merriment. When the occasion presents itself for a good laugh, whether in the theater, at

home or on the street, let it out. Make it ring true. The reason why laughter is so beneficial to health is that it stimulates deep breathing, and this extra-deep breathing not only exercises the organs of respiration, but also indirectly exercises the heart. It also means that more oxygen passes into the blood, and that the blood, richer than usual in oxygen, is carried more quickly than in ordinary times to various parts of the body.

EXERCISES FOR ARTICULATION

Regarded in a true psychological light, the vocal cords form the instrument by which we make ourselves heard, and the mouth, or the instruments contained therein, that by which we make ourselves understood.

In the mouth, or the passage between the vocal cords and the lips, we have a resonating instrument which, by varying its shape, influences the quality of the sound and impresses upon it the characters of language.

This resonating instrument, by movements of the tongue and lips, can assume a great variety of shapes with distinctive resonances, and in this way can add to every note of the vocal cords the series of qualities which are known in language as "vowel sounds."

The difference between a vowel and a consonant is the difference between a musical note and a noise—that is to say, the difference between a series of regular sound waves and an irregular disturbance of the air. The consonants are also formed in the resonating instrument, but, being chiefly noises belonging to certain ways of opening and closing the vowels, they take less part in the actual resonance of the voice, although they influence it to a great extent. They are essential

to the distinctness of language, and have to maintain that character in dividing the vowel sounds from one another without encroaching upon them.

Let us analyze the mouth or the “resonators.”

The horizontal portion or mouth has the hard and soft palate for its roof, the jaw, teeth and cheeks for its walls and the tongue for its floor.

The interior dimensions of this cavity can be greatly varied by moving the jaw, the soft palate and the tongue, and its orifice is regulated by the lips. It can be seen by this description that the mouth is controlled by the movements of the jaw, tongue and lips, and is therefore best adapted to the purpose of language. The throat, on the other hand, is less actively movable, but contains the vocal cords, and therefore has great influence on their vibration without taking much part in the formation of words.

There can be numerous constructions in the organs of articulation that will help to cause stammering, as follows:

The muscles constituting the side walls of the pharynx can be drawn so close together as to almost touch.

The tongue may be held so far back in the mouth as to cause the base of the tongue to come almost into contact with the back of the pharynx. The soft palate may hang down like a curtain, cutting off the entrance of the

pharynx, whereas during the act of speech the soft palate should be raised continually, except when the sounds of m, n and ng are uttered.

It is much easier for the stammerer to enunciate vowels than consonants, as only an open, sustained throat orifice and no muscular movement is necessary for vowels, whereas considerable muscular movement is necessary in uttering consonants.

The sounds A, E, I, O, U constitute what are termed vowels. For all of them the lips are more or less open, and there is a general looseness of all the organs instrumental in the production of these sounds.

Vowels are composed of partial tones, and are dependent on the consonants for intelligibility of speech. Consonants constitute the backbone of language, vowels the flesh and blood.

To entirely cover the subject a full list of every consonant sound common in the English language has been arranged according to the different positions they require, so that the stammerer can pick out the letters that give the most trouble and practice all the more along the line of his individual need. It would be greatly to your advantage to read aloud at least twice every day all of the sentences constituting every sound.

With a view to keeping an open jaw for the vowels, it is desirable to maintain the full opening for H, L, K, G.

Exercise No. 10

How holy Heaven hold high His hal-
lowed hand.

Let lovely lilies line Lee's lonely lane.

Katherine's kitties kicked and knocked
the kettle.

George's glittering gold gleamed
grandly.

For T, D, N, R a slight closure is neces-
sary.

Exercise No. 11

The thrifty that teacheth the thriving
to thrive, teach timely to traverse the
thing that thou thrive.

Dealing destruction devastating doom.

Now nightfall's near, now needful
nature nods.

Rich, rosy, regal rays resplendent rear.

For P, B, M a complete closure of the lips
is demanded, but the teeth remain somewhat
apart.

Exercise No. 12

Peter Piper picked a peck of pickled
peppers. Where is the peck of pickled
peppers Peter Piper picked?

Busy bees buzz busily, but busy boys
buzz busier.

Much may my melting music mean,
my modulated monotonous.

In F and V the teeth come closer together,
having only the lower lip between them.

Exercise No. 13

For fame, for fortune, forming furious
fray.

Victorious Victor visited Venice vin-
dicating virtue.

In the others, S, Z, J, X, ch and sh, the teeth actually meet, and it is therefore necessary that the jaws should be quickly opened when they come before a vowel, so that the proper resonance may not be interfered with.

Exercise No. 14

Strange shooting streamers, streaking
starry skies.

Zachariah and Zita zealously played
the zither.

Jumping Juniper jiggled a jogging
jingle.

The child found the watch, and when
questioned chivalrously gave it up.

The following sentences are a combination of vowels and consonants, and, while they are absolutely nonsensical, they will be of great aid in improving your pronunciation. It is well to read these sentences aloud at least twice each day in combination with the consonant sounds above.

Exercise No. 15

Andrew Airpump asked his aunt her
ailment.

Billy Button bought a buttered biscuit.

Captain Crackscull cracked a catch-poll's coxcomb.

Davy Doldrum drempt he drove a wagon.

Enoch Elrig eat an empty eggshell.

Francis Fripple flogged a Frenchman's filly.

Gaffer Gilpin got a goose and gander.

Humphrey Hunchbach had a hundred hedgehogs.

Inego Impey itched for an Indian image.

Jumping Jockey jeered a jesting juggler.

Kimbo Kemble kicked his kinsman's kettle.

Lanky Lawrence lost his lass and lobster.

Matthew Mendlegs missed a mangled monkey.

Neddy Noodle nipped his neighbor's nutmegs.

Oliver Oglethorpe ogled an owl and oyster.

Peter Piper picked a peck of pickled peppers.

Quixote Quixite quizzed a queerish quidbox.

Rowdy Rumpus rode a rawbone racer.

Sammy Smellie smelt a smell of small coal.

Tiptoe Tommy turned a Turk for two-pence.

Uncle Usher urged an ugly urchin.
Villiam Vedy viped his vig and vaist-coat.
Walter Waddle won a walking wager.

All stammerers do not experience the same difficulty with the same letters or words. In most cases it is different.

Care must be taken in the following exercises, as in all other exercises, to maintain a reserve of air by never entirely relaxing the expansion of the chest, as in Exercise No. 1, under Breathing.

In all enunciations the student should be very particular as to pronunciation, as the proper formation of any word or group of words is determined by a mental perception of its sound—that is, we hear the word or words in our mind and produce them.

The hearing plays an important part in stammering, inasmuch as it is the sound of our voice that helps to produce our self-consciousness, but an explanation of this subject would not benefit the stammerer, and would only make the study more complex.

There must be no stopping between preparation and speech. A word or phrase really begins with the breath taken. This is the key to the almost innumerable and mysterious co-ordinations that produce the phenomenon of a spoken word. This continually demands careful attention.

Exercise No. 16

Count from one to fifty. Each word must be taken as an individual impression. Ample time should be allowed. Before each word there must be the reception of plenty of breath, and the opening of the tone passage, immediately following this by speech, then the release of the remaining breath. After this there is a renewal of conditions for the next word, and so on.

In the training of the tongue the first thing to be noted is whether the whole organ lies in its natural bed. When properly relaxed the tip rests passively against the lower teeth. This is the surest test of relaxation. It may be forced actively against the lower teeth, which causes constriction at the back of it.

Exercise No. 17

A helpful exercise is to keep the mouth closed, slowly and steadily inhale breath through the nostrils, and at the same time feel the back of the tongue relax, and later the weight of the whole tongue and the lower jaw with a separation of the teeth.

Exercise No. 18

To secure flexibility of the jaw and develop its power to drop out of the way of the tongue, the following utterances are very beneficial:

Fa, la, alpha, beta, gamma, delta.

Exercise No. 19

An exercise to gain flexibility of the soft palate is to utter Ah as easily and openly as possible, immediately following it with ng. In the ng the back of the tongue and the soft palate come together. In the vowel they are far apart. In the exercise we secure a kind of spring about the soft palate and the back of the tongue.

Exercise No. 20

For general relaxation of the vocal organs, lie on a couch in a relaxed condition. Get your mind fixed on the thought of relaxation and quietness. After you have gained this condition, relate very slowly a poem which you have committed to memory. When uttering the words keep the muscles of the throat in as a relaxed condition as possible. In the beginning it is best to assume a "don't care" attitude and droll your words out. Later, when the exercise becomes familiar, you can speak in your natural way.

EXERCISES FOR MEMORY AND CONCENTRATION

Stammering is a disease of the will, inasmuch as the action of the organs of speech is a "faculty" of the mind, and the mind directs the body.

Now that we understand the mechanism of speech, the thought occurs to us that at times we are able to enunciate with perfect ease. We can sing, we can recite poetry, and when alone we can read aloud without any trouble. Therefore, we know that our organs of speech are perfect, and, as it is the prerogative of the mind to govern and direct the body, we now turn to the relation of the mind to speech.

But before going into this phase we ask, "If our organs of speech are perfect, why the prescribed exercises?" The reason is that the organs of speech have for so long been out of harmony with each other, through the lack of co-ordination with the brain, that the mechanical operation must be made perfect before the driving power is turned on. The method is the same as a machine operated by a motor. The machine must be in perfect order before attaching it to the motor. But the motor, too, must be

in perfect condition to drive the machine. Thus it is with the brain.

We have learned in the forepart of the book that we have two minds—a conscious mind and a subconscious mind. Now, the conscious mind may be considered the active mind, and is capable of direct control of the subconscious mind, providing the subconscious mind is not controlled by an idea or doubt, as in the case of the stammerer, who doubts his ability for perfect speech.

Stammerers do not consciously think their thoughts in actual words, or there is an illogical vacillation of thought. The fear of stammering is so great that the mind is taken off the subject on which they desire to speak, causing a lack of mental and physical co-ordination, which spasmodically forms a constriction of the vocal organs.

An excellent illustration of this is that if a stammerer conceives an idea on any subject that he desires to express to someone else, when the time comes for him to express this idea there is a conflicting idea in his mind of his ability to enunciate. Now, he understands perfectly just what he desires to speak about, but he is unable to concentrate his mind entirely upon the subject through the fear of his inability to speak. Thus a confliction of ideas. And as the conscious mind cannot entertain two ideas at one time, the result is a spasmodic closure of the vocal cords, causing stammering.

In other words, the stammerer thinks in the same broken way in which he talks. He lacks the energy to concentrate, thereby causing his thoughts to become confused. Concentration therefore is very essential. As the gray matter of our brain is plastic and capable of being fashioned, stammering can be cured if the Will is strong enough to take the trouble, as the Will is higher than the mind.

Stammering really is a disease which is to a great extent imaginary, brought about through fears that are the result of abnormal delusions. But where such a disease is combatted by mental forces of the right sort a cure in most cases is effected.

Until a cure is effected you will see nothing in life worth while. Life is dull. Ambition, enthusiasm, have all disappeared. When the mind is in such a state, your stammering grows worse. Do not get the idea that stammering will disappear as you grow older. Your physical and mental condition are continually working against you, and you will not get any relief until the idea is erased from your mind of your inability to speak.

In talking, we should think before we speak. First comes the idea, then the words to express it follow. We should speak these words naturally and easily while holding the idea. Think only one idea at a time, but realize each phrase before you speak it. We

cannot do this without careful attention. We must not only think; we must imagine and feel.

Live the idea and then give it; live another one and give that. Let your aim be to intensify so deeply your own thinking and feeling that your voice will directly obey your mind.

You cannot force tone and at the same time make it free and full. Tone must be set free by your imaginative thinking and the natural response to this in feeling.

An idea of the effect of feeling upon the mind may be gained from the following illustrations:

An infant will laugh and bound in his nurse's arms at the sight of a brilliant color.

People are apt to beat time with head or feet to music that particularly pleases them.

In great grief there is a wringing of the hands and even tearing of the hair.

In anger, there are distended nostrils, clenching of the fingers, compressed lips, and perhaps ends in a violent attack on the offending person, or in throwing about or breaking up the furniture.

The following exercises must be followed conscientiously and the goal of success kept always in mind. An exercise may be seemingly mastered and not become subconscious. No exercise is adequate until it has awakened some unconscious conditions; until it has become a part of the man's strongest habits and activities.

Exercise No. 21

Select some good educational book. Turn to the first page and proceed to read the first paragraph. Read it slowly and carefully, understanding every word. Notions have flitted across the field of thought. Resolve to keep that field clear. Read the paragraph again, proceeding as before, and trying intensely to hold to its thought and nothing else. Now take your eyes from the page and repeat it—the thought, not the words. Continue the exercise until you can confine the mind to that thought with not the shadow of another idea.

Exercise No. 22

When about to read ask yourself: "Why am I to read this matter?" Analyze this question thoroughly and satisfy yourself as to the answer. Read the first sentence and ask: "What did that sentence mean and say?" Proceed thus to the close of the paragraph and ask: "Exactly what does this paragraph declare?" Persist in reading the paragraph until you can relate its thought.

Exercise No. 23

At the close of each day carefully review your thoughts and actions since morning. Try and remember each little incident, as what shoe you put on first, what you had for breakfast, etc., so on

through the entire day. Recite this review aloud, in an ordinary tone of voice, as if speaking to some person.

Exercise No. 24

Recall some incident of your experience of observation occurring within the past few days. Deliberately and rapidly recite in an ordinary tone of voice. Imagine you are speaking to some person; recite to him; compel him to listen; act as though you were trying to teach him. When you have begun a sentence, plunge straight through to the close. Then proceed in the same manner with the next, and drive yourself to the finish of your account.

Exercise No. 25

Recall some subject of thought on which you have an opinion. Proceed to state that opinion to yourself in ordinary tone of voice. Your opinion must be uttered rapidly; do not stop for a word; thrust in any word you can think of. The object of this exercise is to think thoughts in actual words and to think them with the greatest speed.

Exercise No. 26

Look out of a window where you can get a good view. Let your gaze be directed straight in front, with every power of attention. Try to observe all objects in the field of vision while gazing

ten seconds. Now turn away from the window and name all the objects you have seen. This exercise may be varied by going into the street and gazing the same way.

Exercise No. 27

Study your hand. Notice its size, shape and outline, its shadings, and so forth. Keep the hand still but not rigid. This is an excellent exercise for the morning on the way to your work.

Exercise No. 28

Pick out some object. Now call out the name of some other object that is associated with the first, then another associated object, and so on. Example: The first object is a horse, then a wagon, then a wheel, and so on. This process is called "association of ideas," and will require close concentration.

Exercise No. 29

Describe an object placed before you; if you have difficulty, you are to adopt some system, such as proceeding from top to bottom or according to cause and effect. Do the same with pictures, the plot of a story, etc.

Always remember that whenever you attempt to speak, think only of the subject upon which you desire to express an opinion. Do not let any other idea cross your mind.

It is well to try and learn to forget that you are speaking to a human being. Always remember that you are equally as good and on the same plane as the person to whom you are speaking.

Cultivate an idea of superiority; attempt to look down on your fellow-men. I do not mean by this that you should become egotistical, but by cultivating an idea of superiority it will help to gain self-confidence, and this a big part of the battle.

The above exercises should be practiced twice every day, exerting every ounce of will-power possible in each exercise. Success depends upon how much determination you put into your work. Always keep in mind: "I WILL NOT STAMMER."

THE MORAL ATTITUDE

The affliction of stammering sometimes carries with it a greater curse—that of immoral thoughts. While there are exceptions to this phase of stammering, it is the sad truth that it is oftentimes the case.

Denied the advantage of moral discussion, owing to his affliction, the stammerer cultivates an exceptional imagination that is often inclined to be evil.

Practically an outcast from society and ashamed of his affliction, the stammerer rarely has the pleasures of life that God intended for man.

The realization of this deprivation causes a desire for evil, which, supplemented by his mental isolation and a want of proper mental occupation, causes irrational illusions.

These illusions of the imagination take on many forms, from those bordering on evil to evil itself.

Gradually this weak habit of thought becomes a dominating force, deep-rooted in thoughtlessness. Thoughtlessness is a lack of concentration and, as explained in another chapter, lack of concentration is one of the main causes of stammering.

Thus by indulging in revery until it becomes habitual the moral attitude of the

stammerer gradually permeates and influences every act of life.

There is another evil which is associated with stammering—lying.

Naturally the supposition is that stammering would prevent lying, but we must remember that there are times when the stammerer is able to articulate fairly well, generally in the presence of relatives or dear friends.

Upon these rare occasions, when he does hold forth, he is anxious to create a favorable impression and, realizing that the opportunity is at hand when he may articulate freely, he generally relates facts in such a way as to distort the truth. While these lies are only partial, and under the circumstances may be excusable, the fault will become a habit and thus take considerable will-power and determination to conquer.

The stammerer frequently becomes the object of severe criticism and mockery, his good nature being severely tested. As irritation is synonymous with anger, another impediment is added to those already stated, making the stammering more severe. An angry person cannot think clearly and exhibits his anger in violent gestures. Anger also constricts the voice, and has a tendency to make it throaty and disagreeable, whereas sympathy and tenderness make it softer and richer in vibration and more pleasing to the ear.

Ordinarily when a stammerer exhibits a sudden fit of anger, for a brief time he articulates without any impediment, because he does not realize what he is saying or doing. But as soon as he becomes normal his stammering returns.

While moral efficiency is highly essential in the lives of all successful men, it is doubly so in the life of the stammerer. To have a perfectly balanced mind and enjoy happiness without the shadow of a doubt, one must put behind him all weak habits of thought, exaggeration, and learn to have control of one's self at all times.

Store the memory with desirable imaginations until they utterly exclude the undesirable.

Cultivate a cheerful state of mind.

Whenever an unworthy thought occurs to you, thrust it aside and replace it by a better one.

Determine to cultivate an ideal of womanhood as an ever-present image in your thought as you would have your mother or sister live.

Occupy your mind with trains of reasoning that are essential to your success in obliterating your stammering.

Learn to state facts with naked veracity. Do not distort the truth. If you find you cannot narrate a happening or an experience without exaggeration, let it be untold. Let your words be few, well weighed and with a

beneficent purpose behind them before you let them pass your lips.

Do not become angry when reminded of your affliction. Count ten and you will see how ridiculous it is.

Do not worry and brood over your condition. When such an unpleasant thought occurs to you, put it aside and think of something pleasant.

Laugh as much as you can. Laughter is the fundamental condition of all genuine expression. Take a deep breath at the beginning of a laugh. Laughter is beneficial to the health, as it stimulates breathing and its frequency causes a great quantity to be taken.

The foregoing suggestions are going to be hard to carry out, but if you desire perfect speech, you must learn to persevere. We have real power over the formation of our own character, and our will, by influencing some of our circumstances, can modify our future habits or capacities of willing.

There is nothing which a man cannot do, reasonably speaking, if he actually and profoundly desires it.

HINTS ON GENERAL HEALTH

An active brain is always handicapped by a sluggish body and vice versa. For man to be at his best he must possess a strong vitality.

Vitality is as necessary to the successful man as food is to the body. It indicates functional and organic vigor. A vital man is naturally enthusiastic, and, as enthusiasm is most important in the cure of stammering, we shall endeavor to create a body pulsating with life in all of its most attractive forms.

The general health of the stammerer is most always poor. The constant worry of his affliction reacts on the stomach, and his digestive organs only half perform their duty, causing the entire body to become sluggish and abstracting the result of any physical work. The muscles become soft and flabby and general dislike of all physical labor soon manifests itself. The stammerer in this condition practically goes through life without living. In other words, he scarcely exists.

You might ask, "Can a man in this condition be so improved that he be really alive, vital, vivacious?"

You may rest assured that if you make the necessary effort, a thorough revolution can be brought about in your physical and men-

tal powers. You must have strength of body to be a success, and in taking exercises to build up the body you are developing determination that will be of great assistance to you in your stammering exercises.

The most important of the bodily functions is the stomach. To have a stomach that works as intended by nature without the aid of physics is practically an assurance of good health and great vitality.

Too many people depend absolutely on physics for a well-regulated stomach. Proper physical exercise and plenty of water will not only regulate the stomach, but will help the entire body to gain the proper vitality.

IMPORTANT RULES FOR HEALTH

1. Food should be regulated to the condition of the body and your general line of work.

2. Plenty of pure water should be freely drunk—at least four glasses a day.

3. Plenty of sound sleep should be secured, with as much fresh air as possible. Don't sleep in a draft.

4. Bathe frequently—at least two hot baths a week and a cold bath in the morning—followed by a brisk rubdown if you can stand it.

5. Cleanse the teeth morning and evening. Health to a large extent depends upon the teeth.

6. Always try and wear clean clothing, for "Cleanliness is next to Godliness."

7. Be cheerful. Try to always carry a smile.

8. Discard everything thought injurious to health.

Defective digestion and imperfect assimilation are the principal causes of many of the stammerer's ailments.

After studying the matter very carefully I have come to the conclusion that the method suggested by Mr. Bernard McFadden in his book on "Vitality Supreme" is the best possible procedure to alleviate this ailment unless it has become chronic, in which case a physician should be consulted.

Mr. McFadden's method is as follows:

Immediately upon arising in the morning prepare one or two quarts of boiling water, with a minute quantity of salt, and a cup that will hold from one-half a pint to a pint of water. Pour the cup half full of boiling water and then add cold water until it is cool enough to be rapidly swallowed. Drink the water as hot as possible without sipping it. Now take exercises No. 30, No. 31 and No. 32. Continue each of these movements until a feeling of fatigue is noticed, after which you are ready for more hot water.

After the second cup of water take exercises No. 33, No. 34 and No. 35; then more water and then exercises No. 36, No. 37 and No. 38. You will find that this hot water

will have a decided beneficial effect upon the stomach, and the exercises will tend to stimulate the blood circulation.

Exercise No. 30

Place the open palm of the left hand on the forehead. Now, while pressing vigorously against the movement, bring the head from far backward to far forward. Continue until fatigued and vary the exercise by using the right hand instead of the left.

Exercise No. 31

Interlace fingers behind the left leg just above the knee. Now, while slightly resisting the movements with the leg, lift upward vigorously. Continue the movement until a slight feeling of fatigue is produced. In addition to its value as a stimulant to the nerve centers, this movement is especially recommended for strengthening and developing what is known as "the small of the back." It should be varied by interlacing fingers behind the right leg instead of the left.

Exercise No. 32

Stand erect, spine rigid and straight as possible. Bring the left leg upward, bending the knee and grasping the leg almost under the knee. Now lift the leg as high as possible by merely bending the arms at the elbow. This is an un-

usually valuable exercise for developing the biceps and other muscles of the upper arm. The movement should be continued until fatigue ensues. The leg used should be varied from left to right at different times when the exercise is taken.

Exercise No. 33

Hook the fingers of the right and left hands together at the back of both legs a little above the knee. Now make a vigorous lift upward. Relax and repeat until a definite sensation of fatigue is produced.

Exercise No. 34

Move the head far over to the left. Now place the palm of the right hand against the side of the head and press against the head as it is moved from far to the left to far to the right. Continue until slightly fatigued, and then take the same exercise, reversing the position by using the left hand against the head instead of the right.

Exercise No. 35

Place the right hand behind the head. Now, pressing against the head with the right hand, bring the head from far forward to far backward. Continue until tired and vary the movement by using at times the left hand instead of the right.

Exercise No. 36

Stand erect, bend the knees, lowering the body to a crouching position. Rise and repeat until a distinct feeling of fatigue is noticed. On each occasion when rising to an erect position be sure to "snap" the knees backward with a slight "jerk" at the end of the movement. This little movement seems to very greatly stimulate the circulation and materially increase the number of times you can perform the exercise.

Exercise No. 37

Lie prone on the floor, face downward. Place the open hands near the chest, the elbows extended far out at the sides. Raise the body by straightening the arms. This exercise is especially valuable for general chest stimulation.

Exercise No. 38

Interlace the fingers of both hands behind the head. Now, with the head far forward, press against the head as it is moved far backward as possible. Continue the movement until fatigued.

THE DAILY ROUTINE

I stated in the forepart of the book that results can only be accomplished by hard work and sacrifices. But if you are determined to succeed, little inconveniences should amount to naught.

Following is a suggestion for a daily schedule of exercises. Try and live as close to this schedule as possible for the best results.

Rise at least two hours before leaving for work or school.

Drink several glasses of hot or cold water immediately upon rising.

Take the breathing exercises.

Follow with light calisthenic exercises.

Next the exercises for Vocalization and Articulation.

Following these exercises, a hot bath, gradually cooling the water until it is cold. The bath may be varied at times by taking a shower.

Before breakfast take the exercises for Concentration.

Eat a light breakfast, chiefly of fruit.

Throughout the day always keep your exercises in mind. Practice whenever the opportunity presents itself. Always concentrate upon one idea at a time, and never forget your resolution "I WILL NOT STAMMER."



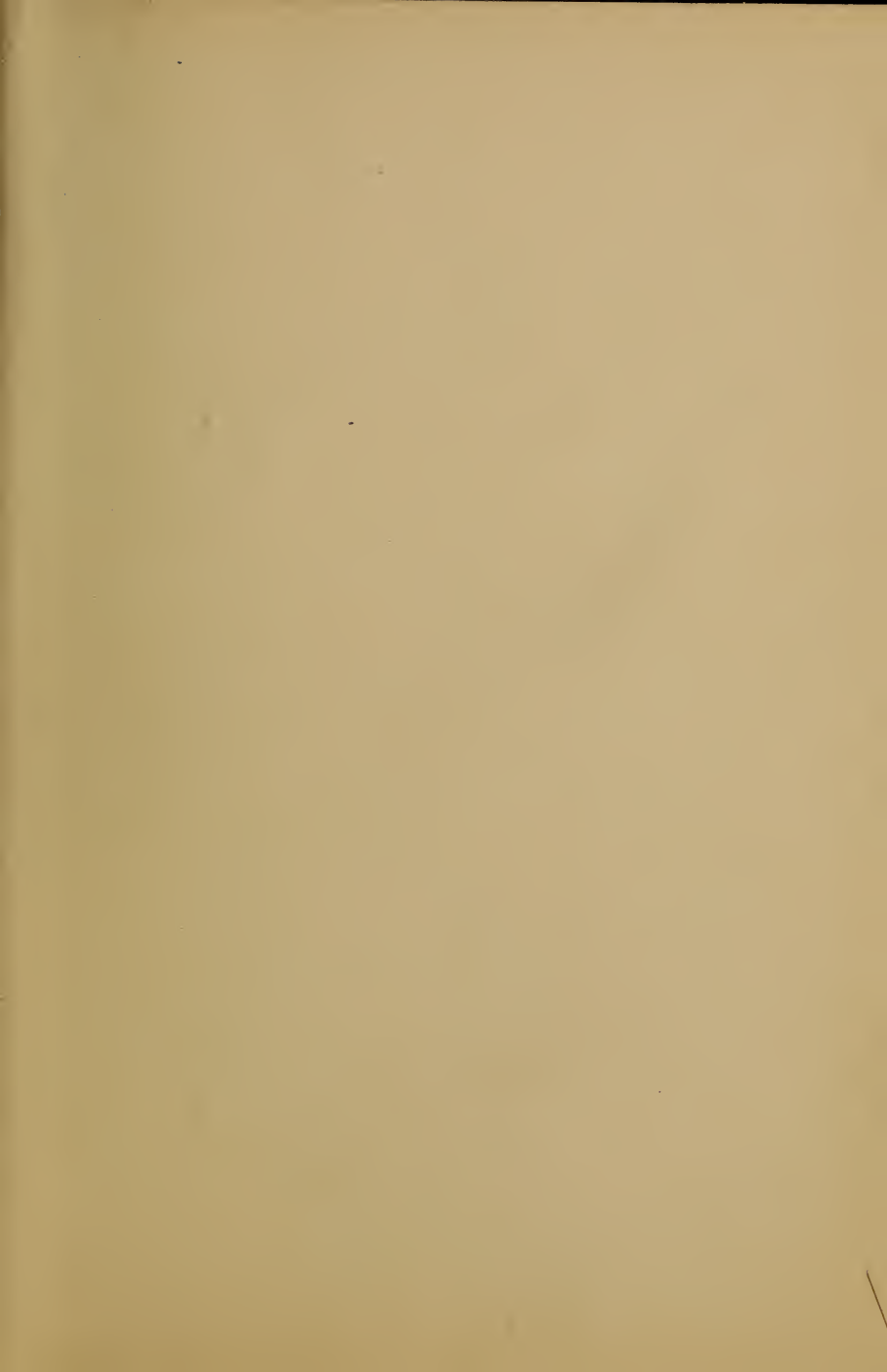
If the opportunity presents itself during the day, relax the entire body for a few minutes. Make your mind void of all thought. Let it be a blank. You will find this will be a great aid to you.

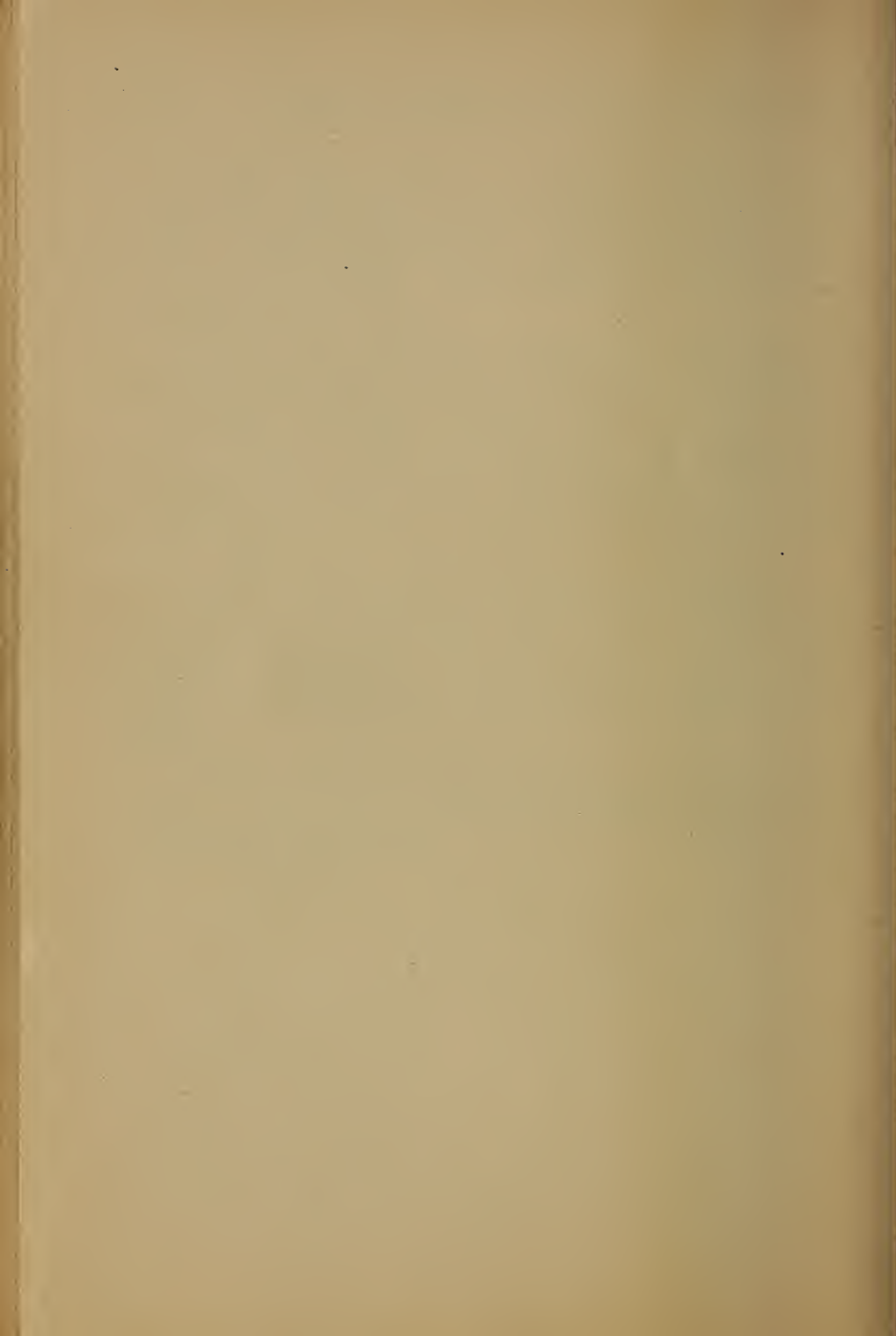
When you eat your lunch, try and get as much enjoyment out of the food as possible. Arrange to take a little walk in the open after lunch. During this walk try and form an opinion upon some new subject. You can usually get food for new thought from the daily papers.

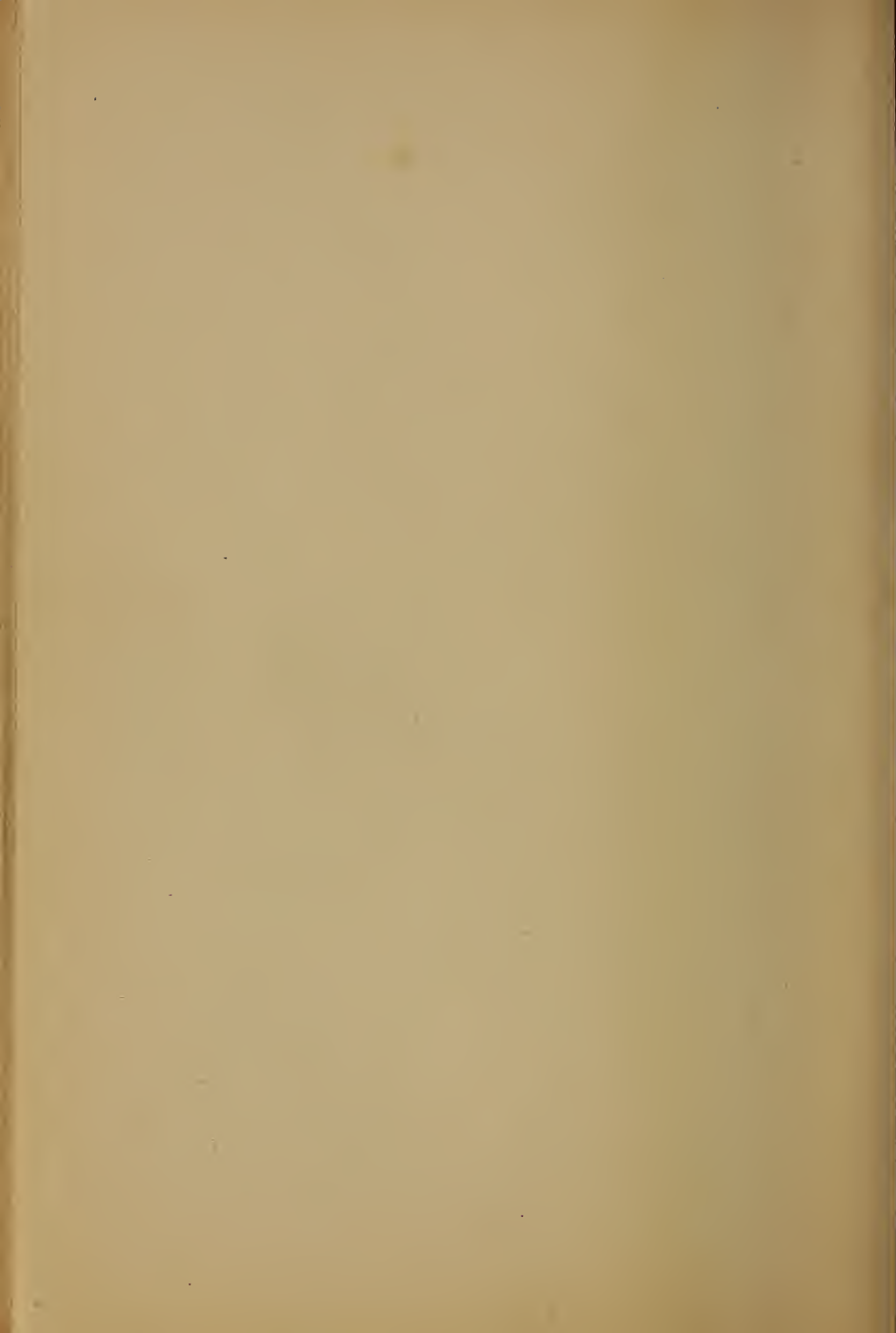
Drink plenty of water during the day.

After your evening meal rest awhile, and then go through with the mental exercises again. Before you retire practice your exercises on breathing, vocalization and articulation.

Retire early enough to get a good night's rest, so you will not feel tired and draggy the following morning.











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